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WINNIPEG ART GALLERY



The Flagellation of Christ by a north German artist of the late 15th century is a painting on a wooden panel which was originally the inside left wing of an altarpiece. It actually contains three scenes, with the “Mocking of Christ” and

Continued overleaf

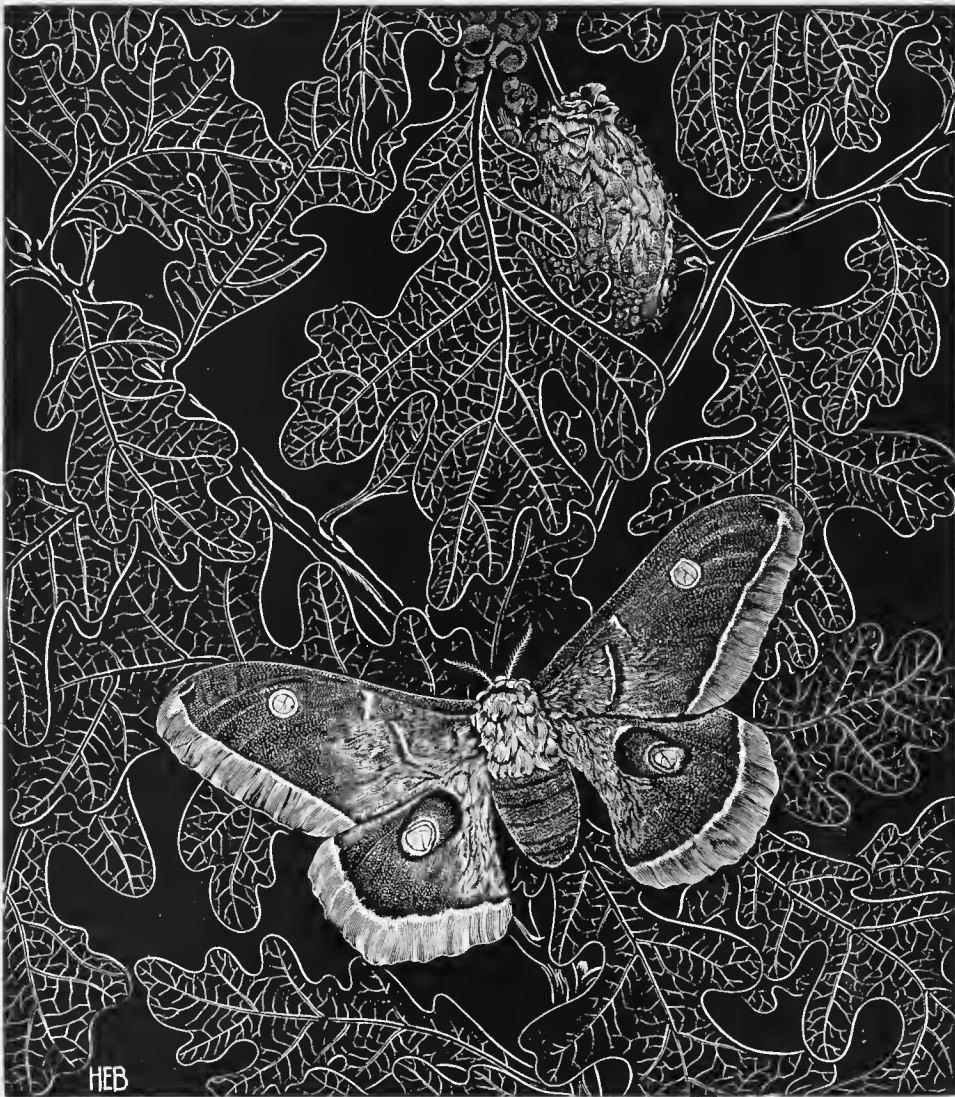
(continued from overleaf) "Christ Bearing the Cross" completing the composition. The missing central panel of the triptych was probably a "Crucifixion," either painted or carved, and the opposite wing might have contained scenes subsequent to the "Crucifixion" such as the "Descent from the Cross," the "Lamentation" and the "Resurrection."

Altarpieces of varying size were common in churches and chapels throughout the 15th and early 16th centuries in Germany and its neighbouring countries. They marked the high altar and side altars or were displayed in the many small chapels bordering the nave. Sometimes many dozens were found in large churches. One of the most famous is the altarpiece of the "Adoration of the Lamb" by Hubert and Jan van Eyck in St. Bavo Cathedral at Ghent, one of the first great works of amazing realism which occurred in northern art after centuries in which artists and public cared less for the realistic approach than for imagination and intrinsic values.

This realism is also found in our panel, displayed not only in the anatomically perfect figure of Christ but also in the movement of the torturers, the manner in which they are placed around the column, the expression of their faces and the accentuated perspective which creates a feeling of depth and space and a strong rhythm suggesting excitement.

The colours employed are strong and pure, not so much in order to express certain materials realistically as to create a festive mood, as shown in the use of gold in the halo and in a soldier's harness. A few decades before, the whole background would have been golden but now it consists of a rather peculiar and arbitrarily divided architecture which gives space for the three different, progressive scenes and the landscape in the background, all of which seems to lead the eye towards the missing centrepiece, the "Crucifixion." The landscape shows another trend in the rising concern with realism, typical of the forthcoming Renaissance. The fashionable greyhound in the foreground, howling and pitifully looking up to the tortured Christ, introduces a human element—strangely enough embodied in an animal. This feeling is perhaps balanced by the soldier with a spear, placed diagonally to the dog, who inactively watches the scene, and forms a contrast with the emphasized gestures of the tormentors.

This panel is only one fine and very intimate witness of the great skill of mediaeval artists and the large role religious art played all through the Middle Ages. The presence of tens of thousands of such excellent works which have filled churches and chapels shows the popularity of art which was found not in museums—because there were no museums in those days—but in the church where it could be seen frequently by the masses, and understood and venerated.



BERGMAN, "Teia polephemus", Wood Engraving, 1939.

Eric Bergman spent his lifetime as a commercial artist in Winnipeg, designing and producing innumerable cuts for reproduction. His art developed through the technique of wood engraving, which was widely used throughout the 19th century and to a certain degree in this century. He was sensitive to the various expressions of line, and the different patterns achieved when lines are condensed or dispersed. In the best examples of his independent creations he was imaginative and inventive in rhythms and forms, producing qualities which have been emphasized mainly in abstract art since that time.

THE WINNIPEG ART GALLERY

1912 - 1962

AN INTRODUCTION TO THE HISTORY
THE ACTIVITIES AND COLLECTION

CIVIC AUDITORIUM, WINNIPEG, CANADA



LORCH, "The Story of Ahasuerus and Esther"

(P. 17)

Front cover illustration: I. L. FITZGERALD, "Still Life—Two Apples", detail.

INTRODUCTION

The 50th Anniversary of the Winnipeg Art Gallery is a good occasion to bring out this little booklet which is long overdue. It should serve several purposes; besides being a short history of this Gallery and some of its activities, it serves as the first documentation of the permanent collection.

In looking back over the past it is astonishing to see how quickly facts are forgotten in this fast living age. It has taken much effort to trace even the major facts of our history since very few records were available for the period before 1950. Yet it has been intriguing to recall the growth of a cultural organization of this type in a community like Winnipeg. It is hoped that this first attempt will result in the accumulation of more material, documents, old catalogues and publications, so that the Gallery can build up some archives.

As visitors to the Gallery always ask for a guide book the last but by far the most important aim of this brochure is to give an introduction to its treasures. Although short it shows how to approach works of art. To "enjoy" them seems not enough as the expression "enjoying a work of art" might easily lead to superficiality, based on "taste" only. One has to approach them from many angles. The aesthetic point of view is only one; there is subject matter or meaning, "Gestalt," material, technique, history, tradition, social background, and last but not least, function, because each work of art—even an abstract picture—has a function. Thus, for full appreciation, time must be spent in repeated visits to the Gallery, the reading of books and articles, and many discussions about the material. But such is the adventure a gallery offers to everybody eager to do more than just scratch the surface.

I would like to take this opportunity to thank Virginia Berry and Patricia Elliott for their assistance with this booklet.

FERDINAND ECKHARDT, DIRECTOR,
Winnipeg Art Gallery Association.

History of the Winnipeg Art Gallery

The Winnipeg Free Press of Tuesday, December 17th, 1912, reports: "The new art gallery in the Exposition Building of the Industrial Bureau was officially declared open yesterday afternoon by His Honour D. C. Cameron, Lieutenant-Governor of Manitoba, in the presence of a distinguished company. The party from Government House was received at the entrance to the Gallery by W. J. Bulman, President of the Bureau, and by His Worship Mayor Waugh. An address setting forth objects of the bureau and the circumstances which had made possible the throwing open to the public of an exhibition of the work of Canadian artists was delivered by Mr. Bulman. At its conclusion he handed to the Lieutenant-Governor the silver key with which to unlock the door to the Gallery. Having declared the gallery open to the public His Honour handed the key to Mayor Waugh."

As the opening of this Civic Art Gallery and Museum featured an exhibition of 250 paintings from the Royal Canadian Academy, three of its most

respected members, Homer Watson, Maurice Cullen and F. C. Challoner, had come from the East; this certainly underlined the importance the organizers and the Canadian art world gave to this event.

The management of the Gallery was delegated to a working committee of members of the Industrial Bureau and kindred associations interested in this work, headed by James MacDiarmid, who had been the driving force in the foundation of the Gallery; D. MacQuarrie was appointed curator. The newly erected building at Main and Water Streets was divided into seven rooms of which the Gallery occupied three, plus an entrance hall and a large room for the curator and the office. The Bureau guaranteed the Art Committee an annual sum of \$4,000.00 from general funds.

After six weeks the Academy exhibition was replaced by a collection sent out by the British Colonial Association. Next followed a Dutch show and later an exhibition of works by western artists, supplemented by a loan collection garnered from city patrons and by original drawings from book illustrations borrowed from London publishers. From August until October a comprehensive collection of modern Scottish art was shown. According to old reports all exhibitions were exceedingly popular, the attendance at all times being most encouraging. One of the notable features was the large percentage of foreigners in attendance. As the original intention was to associate the Gallery with an art school, Alec J. Musgrove was brought out from Scotland in 1913 to become principal of this school, which was established in the other part of the building, and to be curator of the Gallery.

Exhibition activities continued successfully during the first world war and into the early twenties. 1920 again brought the Royal British Colonial Society of Artists, a private view of pictures loaned from Winnipeg houses, a collection of paintings from the National Gallery, 100 lithographs by Joseph Pennell, 250 English Woodcuts of the Sixties from the collection of George Wilson, who later in the twenties and thirties headed the board for fifteen years. In 1920 Canon W. B. Heaney was chairman of the Arts Committee. 1921 brought an exhibition of woodblock prints and etchings by Walter Phillips, a very good show "Canadian Art of Today" and a first exhibition of paintings and pastels by L. L. FitzGerald, the artist who was to play such an important role as painter and teacher in Winnipeg. In the same year Musgrove left and Frank H. Johnson, a member of the "Group of Seven," became principal of the school and curator of the gallery. From then on Musgrove conducted his own art school called the "Western Academy of Art." The year 1922 reports an exhibition of sketches and paintings by Paul Kane. At that time the City grant was \$3,500.00.

On April 27th, 1923 the Winnipeg Art Gallery and School of Art was incorporated by special Act of the Manitoba Legislature. Thus it became independent of the Board of Trade but still stayed at the same location. Amongst its aims were: "the promotion and culture of fine and applied arts and to that end to establish and maintain in the City of Winnipeg a permanent building or buildings, collections and exhibitions of paintings, sculpture, engravings and other works of art, an art library and art school adequately equipped. . . ."

A loan exhibition of etchings from the National Gallery was shown for six months in 1924. The City grant was decreased to \$2,500.00; and C. Keith Gebhardt took over the directorship of the School and the Gallery.

The grant of the City Council was discontinued in 1925 and the Gallery had no income with which to carry on. After a special campaign to secure 400 members to finance the operation of the Gallery had elicited only 125 responses it was decided on August 17th, 1926 that an art association should be formed to carry on the work of the gallery section. For the time being the

Gallery had practically come to an end. Only the art school section went on in the old premises. In 1929 FitzGerald succeeded Gebhardt as director of the Winnipeg Gallery and School of Art; in 1935 the school moved to new premises at the north west corner of Portage and Sherbrook Street and eventually in 1938-39 to its present quarters in the Old Law Courts on Kennedy Street. After 1926 the Gallery collection was held in trust by the school and was even increased through donations and modest purchases. Several exhibitions were held at Eaton's, at Richardson Bros. (art dealers) and also at the Art School. A showing of fifteen sketches by Lawren Harris is reported there for 1930.

When the Civic Auditorium was built as a depression project in 1932 the City of Winnipeg provided space on one half of the corridor on the third floor for the Art Gallery, the other half being offered to the Manitoba Museum. This meant revitalization of a body which had been dormant during the last six years. The premises given to the "Winnipeg Art Gallery Association" as it was called from then on are the same as those it occupies today. A separate managing body was set up with Lieutenant Colonel H. F. Osler as president and Alee J. Musgrove as curator. It opened on April 22nd, 1933 with a display of paintings from the National Gallery and contemporary American water colour drawings.

Many exhibitions were shown in the following years; the annual report for 1936, for example, names 23 exhibitions; 8 lectures and Saturday Morning Classes for children also took place. Besides the annual shows of the Manitoba Society of Artists, the Sketch Club, and repeated photographic exhibitions (two to three per year), most of the remainder came from the National Gallery. In 1938 an international exhibition of theatre art was shown; in 1939 an exhibition of drawings by contemporary French artists included thirty drawings by Maillol. The same year registers a "Picture Library," a predecessor of our



BAVARIAN, late 15th cent., "The Mocking of Christ" (P. 14)

Picture Loan; in 1942 two exhibitions of British and French etchings were borrowed from the J. Wilson collection and R. O. Brigden, respectively. In the latter for the first time names like Picasso and Sutherland turned up as well as Maillol, Brangwyn, Zorn, et al. In 1943 Polish art, a memorial exhibition of Clarence Gagnon, and art of Australia (Carnegie) are recorded.

Although the second world war did not reflect too unfavourably on gallery activities at first, these were considerably reduced from 1944 on. Among the presidents were John McEachern (1939-40) and Col. J. Y. Reid (1942-43). However, the later forties brought back renewed activities; in 1949-50, B. C. Scrivener became president of the Board. During his term the Gallery had a Paul Nash exhibition, the Canadian premiere of a Carnegie didactic show "Appreciation of Art," and "Sculpture by Twelve American and European Painters" from the Museum of Modern Art, with works by Renoir, Pollock, Picasso, Degas, Matisse, etc.

Another decisive move came when John A. MacAulay, Q.C., was elected president in 1950. Musgrove had retired in 1949 because of illness. In November 1950 Alvin C. Eastman, a graduate of Harvard and the New York Institute of Arts, was appointed the first full time director of the Winnipeg Art Gallery. MacAulay started to make considerable donations of pictures with the purpose of inspiring more donors; a few responded. This was the beginning of a systematic collection, particularly of Canadian art. In 1951 a regular Women's Committee was established. The finances were raised to a healthy state, Eastman arranged exhibitions with loans from some of the leading museums in the States and Canada with three major exhibitions of Italian Baroque, Italian Renaissance and Dutch Art.

The fall of 1953 brought your present director to Winnipeg from the Kunsthistorisches Museum in Vienna. These have been years of growth, thanks to the insight of the Board and the different presidents under which he served, namely: Joseph Harris in 1953-54, Stewart A. Searle 1954-55, John A. MacAulay 1955-59, Dr. C. R. Hiscocks 1959-60 and H. H. G. Moody from 1960 on. Outstanding among the committees has been the work of the Finance, Exhibitions, Education, and, more recently, the Acquisitions Committee. Gallery funds have grown steadily. The bequest in 1954 of the Colonel Harold Aikins estate on Roslyn Road, extremely successful exhibitions like the big van Gogh show in 1961, a quickly spreading extension service, the addition of other and new activities on which it will be reported later, and the increase in staff are just a few highlights worth mentioning.

As the situation looks right now the Gallery is on its way towards the goal of a real and ideal art gallery whose tasks are:

- (a) a healthy financial policy based on considerable funds, on a large membership and on substantial civic and provincial contributions.
- (b) A well considered acquisitions program implemented by sufficient funds to establish a collection of proper size and international standard.
- (c) A colourful exhibition schedule.
- (d) A well established educational system with a well organized extension service.
- (e) A sound membership policy as basic for all gallery activities and its organizations.
- (f) A carefully selected and well trained professional staff.
- (g) The enthusiastic but well balanced help of volunteer groups, organized in respective committees, to secure additional workers and to raise and spread interest in the Gallery activities to increasingly larger circles.



CRANACH, "Portrait of a Lady"

Everybody who knows the present Gallery is concerned with the needs which this Gallery still has but which some day will be overcome—namely, the major problem of space and housing and the lack of a proper permanent collection. Most important of all is the need for a good new art gallery building.

The Donors

Like most museums on this continent our Gallery was mainly made up of private donations of works of art and started only recently to build up a collection independently and systematically according to an acquisitions policy.

The two greatest bequests to the Gallery were the collection of twenty-nine pictures belonging to the late alderman A. A. Heaps (1933) and the James Cleghorn collection of ninety pictures (1936). Both groups reflect the taste of the time of their assembling, which is very different from that of the present. Bakhuyzen's "Cattle," Ceremano's "Shepherd and Sheep," two scenes with horses by J. F. Herring, an English portrait once attributed to Kneller but now better described as a follower of Hogarth, Koekkoek's "Dutch Canal Scene," "Sailor's Farewell" most probably by Morland, E. J. Niemann's "Ruins of Castle Acre Priory," W. Raphael's "Irish Emigrant" (page 20), the José Weiss "Passing Day," are just a few examples from the Heaps Collection. The Cleghorn Collection was more ambitious still. However, Cleghorn's advisors were not quite up to present day standards. A few old pictures are authentic—"The Reader," a panel from the studio of Rubens (page 16); a copy of a Caspar Dughet landscape; "Pastoral," by Pieter van Ash; "The Weaver" by a Dutch monogramist "VE 1665"; "Archduke Maximilian" by the 18th century Austrian court painter Martin van Meytens (formerly attributed to Greuze); from the Italian School "Madonna with Child" by a follower of Correggio (page 16); and a "Sta. Cecelia" of the School of Domenichino. As well as these, there are works like "Great Bull" by James Ward (page 18), "Dutch Coast Scene" by Jacob Maris, and several landscapes by followers of Constable.

It is not possible any more to discern all the different gifts which were handed over *en bloque* from the former collection of the "Gallery and School of Art" in the 1930s, amongst them the "Women of Caughnawaga" by Suzor-Côté (originally given by F. N. Southam of Montreal). The 1930s and 40s brought many gifts from gallery officials and friends—the "Landscape" by Watson, "The Story" by Reid (page 20) and "Spring Landscape" by Bolton-Jones from gallery president Lt. Col. Hugh Osler; "The Troubadour" by J. Sheridan Knowles from Senator N. M. Paterson; Bieler's water colour from James Richardson; drawings from George Overton and J. E. H. MacDonald; Roman Glass from Miss Helen Norton, Boston, just to name a few.

In the 1950s John A. MacAulay started to donate generously to the Gallery; he gave pictures by Morrice (page 22) and E. Carr (page 23), by Group of Seven painters Jackson (page 20), Harris (page 26) and Varley, by Crome, Innes, John Nash, and Piper (page 36), and a set of lithographs by Daumier. Water colours by Russell Flint, Collings, Lee Hankey and James McBey came in 1953 from the McDiarmid estate. Mrs. Bolton Hill bequeathed textiles (page 20) and chinaware; Jeremia J. Nowan, Chicago, gave the Richard Wilson; Mrs. J. Y. Reid, Verner's "Buffalo"; Mrs. Dorothy Garbutt, portraits of Mr. and Mrs. Craib and an anonymous 18th century painting of a garden with chickens. Mrs. J. F. Pratt gave portraits by Hale (page 21); Mrs. W. Sidney Ronald, furniture and glass; the late Miss Charlotte Osborne, a set of Spode china about 1827 (page 20); Mr. A. M. Shinbane, French furniture; Mrs. A. B. Bicknell, Huntsville, Ontario, Reid's "Very Dark Day"; the Winni-

peg *Tribune*, Markell's "Wedding Shawl," just to mention the more significant ones.

The most important additions so far came in 1954 when MacAulay first donated the Dufy (see back inside cover), followed by Joseph Harris with the Chagall (page 48) and Mrs. R. A. Purves with the Vlaminck picture (page 36)—a real start for a collection of international stature. The Greek Head (page 42) followed not two years later, given by MacAulay and R. A. Purves. Recent years brought Epstein's bronze, "Diedre" (page 42), donated by Stewart A. Searle Sr., and several pictures on permanent loan from the Winnipeg Foundation, as part of the W. F. Alloway collection, ("Black and White Cow" by Mauve, the uncle and, for some time, teacher of Vincent van Gogh). An oil by Jan Cybis, a leading Polish artist, was donated by Dr. C. R. Hiscocks; "Boy," a sketch by an English artist of the early 19th century, by Miss Beatrice Bridgen; Schleeh's "Family Group," by Dr. Stern of Montreal. A grant from the Canada Council enabled the Gallery to commission a large bronze, "Tree of Life," from Cecil Richards (page 39).

The efforts of the newspaper *Der Nordwesten* with its readers and the German Canadian Business and Professional Association of Manitoba resulted in collecting the greater part of the sum with which a complete set of Bergman's wood engravings (front inside cover) was acquired; and the Alpha Omega Alumni, Ukrainian women, helped substantially to acquire Archipenko's "Boxers" (page 41). During the last year the Gallery started to buy from its own funds. The acquisition of "Still Life with Fruit," probably by a Spanish artist of the 17th century (page 17), a group of etchings from "Miserere" by Rouault, a number of lithographs by Jack Nichols, an Eskimo figure and a watercolour by Varley (page 38), seems to be a promising start.

Exhibitions

The most successful activities during the last twelve years have been the exhibitions. This was the quickest way of introducing Winnipeggers and Manitobans with relatively little means to art. Greatest care was naturally given to Canadians. For years the annual shows of the Manitoba Society of Artists and the Sketch Club and more recently the Winnipeg Show were among the most popular activities. Other all Canadian organizations like the Royal Canadian Academy, groups from the East and West, and single artists were amply shown at the Gallery. Extended retrospectives of Emily Carr, David Milne, Jackson, Lismer, Harris, FitzGerald, Bergman, Swinton, Tascona, Andrews, Reichert and others were given. At the same time the great art movements of today were repeatedly presented—the English, Scottish, French, German, Italian, Swiss, as well as single personalities like Moore, Zadkine, Lipchitz, Archipenko, Picasso and Matisse. Equal care was given to the great schools of masters—Italian (Renaissance and Baroque), Dutch, Spanish, French, and also of ancient times—China, and America before Columbus.

To emphasize certain subjects neglected today, exhibitions like "Portraits Mirror of Man" and "Children and Flowers" were arranged. All kinds of crafts, architecture, pottery, tapestries, carpets and rugs, chinaware, glass, graphics, drawing, and photography ("Family of Man," "The Artist in His Studio," "Thrones of Earth and Heaven"), were shown. Private collections belonging to John A. MacAulay, Frederick Mendel, Sam Zacks and H. H. Hirshhorn brought further inspiration for collecting. However, the greatest exhibition success so far has been the van Gogh show of eighty paintings and eighty water colours and drawings from the Kroller-Mueller Museum and the

nephew, Vincent William van Gogh, resulting in more than 50,000 paying visitors and a net profit of almost eighteen thousand dollars which was put into the building fund. Only the common effort of the Manitoba Travel and Convention Association and several committees, mainly members of the Women's Committee, led to such outstanding success.

Services

Saturday Morning Classes were held since the 1930s with the financial help of the School Board and, until 1940, of the Carnegie Foundation. For some years Alice Johansson actively participated in the children's classes and lectures, also travelling with art displays in rural Manitoba. Since 1958 Patricia Elliott, artist and teacher, has been active with lecture tours, inside and out, building up the library which now holds 1450 books, and selecting a quickly increasing number of travelling exhibitions, largely supplied with texts for their appreciation.

Extension work, which had already started in the thirties financed by the Junior League and the Carnegie Foundation, from 1959 on through the help of the Canada Council was expanded quickly to an elaborate service. From three sets of lending exhibitions for circulation in 1957-58 this service developed to 59 sets in 1961-62. This was possible only through the use of about 1000 excellent coloured prints which are grouped in sets as "Early Italian Renaissance," "Impressionists and Post Impressionists," "Masters of Expressionism," "Sacred Subjects," "All the World's a Stage," "Van Gogh and Gauguin—Two Artist Friends," "Pastels and Watercolours," etc. They are circulated in schools, libraries and other cultural organizations in Winnipeg and throughout Manitoba. The number of showings increased from 32 in 1958-59 to 415 in 1961-62.

Volunteers

In the early years volunteers managed the Gallery before a professional staff was built up and could be financed. They very soon formed committees. It would be impossible to count the hours which countless enthusiastic people, both men and women, dedicated to this purpose—members of the Board, committee chairmen and committee members. They governed the Gallery through all these years, caring for the financing, the physical demands of the house and staff, exhibitions, acquisitions, education, publicity, etc. However, if one talks today about volunteers at the Winnipeg Art Gallery one will always have in mind the enthusiastic Women's Committee, founded in 1951 and now known as the Women's Auxiliary. Their voluntary helpers did not come in dozens but in hundreds, split up in many sub-committees—a whole gallery organization in itself, always enthusiastic, ready to help physically or financially, to collect, to teach, to convince. Whatever was needed they produced through countless hours of work or money raising.

Among their projects are the Winnipeg Show, arranged in conjunction with the Art Students' League, the Art Fair, the House Tour (both to make money), Painting in the Park, School Visits, and the Sale of Art Works. From 1956 on, the Women's Committee became the most important financial helper for new acquisitions. They enabled the Gallery to acquire an important collection of contemporary Canadian art, the finest collection of FitzGerald's, the Swinton collection of Eskimo sculpture, the Eskimo prints, and recently the David Milnes.



SWABIAN, about 1470, "Nativity"

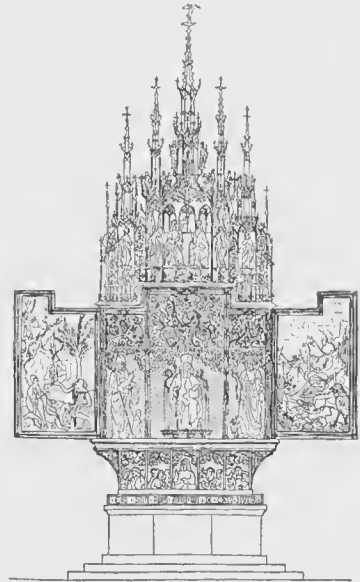
(P. 14)

The Collection

Gothic Panel Painting

There is no other museum in Canada where one would find such a fine selection of paintings from the late Gothic and early Renaissance periods north of the Alps. The Winnipeg Art Gallery has fifteen paintings on permanent loan from Lord Gort. They are all on wooden panels as the habit of painting on canvas was not initiated until about the middle of the 15th century in Venice, and was not in use in the northern countries before the 17th or even the 18th century. Our pictures are mainly from Germany; one or two may have originated in the Low Countries. These pictures, with the exception of the "Sleeping Venus," the Melchior Lorch, and naturally the portraits, did not hang in houses but came from churches or chapels and were once parts of altarpieces.

During the 15th century, in Germany and the surrounding countries, there developed the idea of an altar shrine which had doors or wings suggesting the idea of enclosing something precious. The inside of the shrine contained sculptured or, more rarely, painted work and the wings or panels were painted or sculptured both inside and out. These showed the history of Christ, the



Two famous altarpieces to show the position of panels.

(Left) Michael Pacher's altarpiece in St. Wolfgang, Austria, The wings are closed. Each of our panel paintings would be one of the white squares. (Right) Reconstruction of the Isenheim altarpiece in Colmar, France. The paintings are by Matthias Gruenewald. The wings are open. (From Luetzeler Bild Woerter Buch der Kunst, Dummler Verlag, Bonn 1950 and W. Niemeyer, Matthias Gruenewald—Furche-Verlag, Berlin 1921.)

Virgin Mary, or a Saint, with the centre piece very often depicting the crucifixion, the birth of Christ, the coronation of the Virgin, or some other major biblical subject.

These shrines were usually closed and were opened only on Sundays and holidays or on certain annual festivals; the viewers did not always have access

GERMAN,
about 1490, "St. George" (P. 14)



to the precious, meaningful inner portion, and the sight of the altarpiece on such rare occasions created tension and anticipation. The base of the altarpiece, the predella, contained still another sculptural group or painting—very often Christ with His disciples or the Entombment of Christ. The sides were flanked by sculptured figures; above was a rich architectural structure including many figures of angels, and, often at the very top, the Holy Trinity. Figures on page 12 reproduce two of the best known altarpieces, that of Michael Pacher in St. Wolfgang, Austria (finished 1481), shown closed, and the reconstruction

of the world-famous Isenheim altarpiece, the paintings by Mathias Grucnewald (finished in 1515), shown with wings open.

The panels in our collection were the decoration of the inside or the outside of a wing. Sometimes the carvings were gilt, sometimes painted. Altogether these altarpieces, which could be twenty feet or more in width and thirty or more feet in height, were most impressive and meaningful. In those days the main altar was the very heart of the church. The two sculptured figures flanking the sides of the St. Wolfgang altarpiece are St. George and St. Florian. The former was the most powerful protector of soldiers, women, the oppressed, and the defender against warfare. The latter shielded people from fire. Thus the whole altarpiece is framed by great protectors against the most threatening dangers of all times. We can presume that our sculpture of St. George (ca. 1490) (page 13) stood on the outside of an altarpiece in the same way as St. George is shown in the little sketch of St. Wolfgang.

The paintings in our collection were originally wings or parts of wings of such altarpieces. Some of the painters, particularly of the later altarpieces, are known by name. However, there were many thousands and even tens of thousands of paintings in churches, and many painters have been completely forgotten even though they were good artists. Thus, for most of our panels the names of the artists are not known. Subjects and treatment vary greatly. There is a wonderful, naive Nativity—probably painted somewhere in Swabia (about 1470) (page 11), which is full of intimate feeling. Especially touching is the devout gesture of the Virgin in front of the Child who is lying on a corner of her robe, St. Joseph trying to protect the flame of the lighted candle, almost a symbol of the new-born life, and the animals glancing at the Child with nearly human expressions. The golden background and the rather strong colouring, characteristic of these altars, certainly enable the work to express great festivity.

Another panel, "The Annunciation," probably from Nuremberg or by a southwestern German artist (page 16), shows the interior of a contemporary room containing cupboard, pulpit, a bench with a cushion and a flower pot of lilies; the tiled floor and even the curtain for the windows are not overlooked. "The Adoration of the Magi" belongs to the Cologne School at the end of the 15th century (page 15). What a wonderful, naive expression the Virgin has, and how richly dressed the Magi are with their precious embroidered clothes! This painting was much influenced by Flemish painters like Roger van der Weyden and Dirk Bouts. "The Mocking of Christ" by a Bavarian artist of the late 15th century (page 5) is full of vitality; its very vivid colours remind one of some of the great colourists such as Pacher or Baldung-Grien. A rather small piece, the "Flagellation of Christ" (see inside front cover), a drastic scene, is depicted in a realistic manner. The beautifully strong colours must have made this altarpiece a most precious one. The realism, the feeling for the depth of the scenery, and the presence of a tiled floor suggest that it was painted towards the end of the 15th century in northern Germany, rather close in style to some of the great Flemish masters. A panel with an unidentified scene, possibly the meeting between the Emperor Maximilian and the Pope, has its origin somewhere close to Augsburg; another with a kneeling female Saint lifted by four angels (page 16) shows different influences from Flanders, and even from Spain, which makes it rather difficult to identify. The St. Christopher panel certainly is the work of a Tyrolean artist and depicts the popular patron saint particularly famous for his help to all travellers and pilgrims, especially in the Alpine passes through which many thousands of pilgrims travelled every year to Italy. A large panel from the late 15th century represents the martyrdom of St. Stephen and St. Katherine. Some rather peculiar looking persons suggest that the artist was from the eastern border of the German speaking countries.



COLOGNE, late 15th cent., "Adoration of the Magi"

(P. 14)

Two panels can be traced to one of Germany's greatest painters of this period, Lucas Cranach the Elder. The portrait of Archduke John I of Saxony who was a patron of the artist was probably painted in the studio of Cranach. The other one with Cranach's signature, a little snake, is certainly an original; it depicts one of the strangely sophisticated beauties (page 7) of his time,



FOLLOWER OF CORREGGIO,
"Madonna and Child" (p. 18)



FOLLOWER OF RUBENS,
"Reading Man" (p. 19)



UNKNOWN MASTER,
"Venus and Cupid" (p. 17)

SOUTHWESTERN GERMAN,
"The Annunciation" (p. 14)



UNKNOWN MASTER,
"Kneeling Female Ste." (p. 14)





SPANISH (?), "Still Life with Fruit"

(p. 19)

an idealized young lady clothed in a richly embroidered costume and wearing very valuable jewelry on her neck and fingers and in her hair. The man's portrait by Barthel Bruyn (1493-1555) is a good example of the work of this Cologne master, painted gently and with a fine sensitivity for human character.

A portrait of Johann Neuendorfer the Elder (1493-1563) from the year 1563 by Nicolas Neufchatel (called Lucidel) defines the features of this well-known Nuremberg calligrapher and mathematician. It is probably a replica of a portrait of him and his son in the Munich Pinakothek. The subject "Venus and Cupid" by an unknown master (page 16) was a popular one in those days. The goddess of love is shown with the armor of her husband Mars, the god of war, the delicate female body being contrasted with the harsh sheen of the armor. The origin of this picture is not clear; most probably it comes from the Netherlands but Cupid's head is reminiscent of the Durer School and the flower vase on the table shows the influence of the school of Fontainebleau.

One of the most striking pictures in this collection is the panel by Melchior Lorch (born in Flensburg on the Danish border about 1527, he died after 1583) (page 2) who served in the courts of Vienna and Copenhagen, was widely travelled in Europe and lived for several years in Constantinople. It depicts the story of Ahasuerus and his wife Esther, who saved the Jews by overthrowing Haman, the king's favourite. The splendid and spacious renaissance architecture, with wonderful decorations and pictorial detail, is animated with tall, dignified figures dressed in the rich costumes of their time, and with musicians playing on a balcony. It is a rather unique work in German art of the



WARD, "The Great Bull

(p. 21)

mid 16th century, the century of the northern Renaissance, and proves how the northern people interpreted the great artistic movement which overthrew all former traditions.

Two tapestries, one of an unidentified scene, created in Brussels about 1500, and another, depicting the Flight of Darius, woven in Mortlake, England early in the 18th century, are excellent examples of this great art which flourished particularly in Belgium and northern France. As decoration, tapestries brought a highly festive mood into churches, castles and the other places where they were used, vitalizing the rooms with a sense of warmth and magnanimity.

Old Masters

In addition to the panel paintings there are only a few pictures from the earlier schools which should be mentioned. A "Madonna and Child" by a follower of Correggio (page 16) still exhibits greatness in composition, although the surface of the picture is in such a condition that not much of the original delicacy is left. The "Seated Female Figure with Violin," a kneeling angel with music score behind her represents Ste. Cecelia, patron of music and musicians. Her elegant gestures and the floating rhythm of the lines of her costume are uncommon. One can attribute this work to the School of Domini-chino (1581-1641), who was born in Bologna but spent most of his life in Rome, an important link between Renaissance and Baroque.

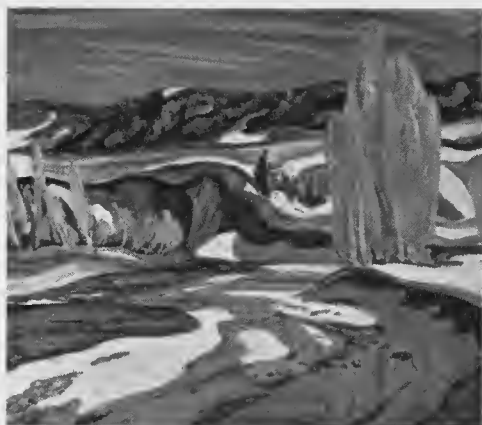
The panel with an older man "The Reader" (page 16), is by one of the followers of Rubens—perhaps by Van Dyck or more probably by J. Jordaens (1593-1678). "Pastoral," a typical Dutch landscape with a winding road flanked by trees with fields, windmill and a distant town, shows all the simple charm for which these masters were great. It appears to be by Pieter von Asch (1603-1678). "A Weaver at His Loom" with two children, one of them winding the yarn, is a typical Dutch interior by a minor master. It has a monogram "V E" and the date 1665. "A Classic Landscape," which has hills and a castle on the right, waterfall and stream in the middle, and figures under a tree at the left, is an old copy after a picture by Gaspard Dughet, called Gaspard Poussin (1615-1675) after his master Nicolas Poussin, whose monumental landscape style he translates in a somewhat more picturesque and idealistic way.

A recently acquired "Still Life with Fruit" (page 17) is treated in a very realistic way. The colours are fresh, particularly in the red and green apple, reminiscent of the great Spanish or Neopolitan tradition of the 17th century. The whole subject is unified in a fine warm harmony. It is intriguing to compare these realistic apples with the rather spiritualized fruit by FitzGerald, in order to understand the way in which abstraction has developed in our time.



CANADIAN OF THE 1830's, *Mother and Child*"

(p. 21)



Top left: REID, "The Story" (p. 23)

Top right: RAPHAEL, "Irish Immigrant" (p. 22)

Centre: JACKSON, "September Snow, Alberta" (p. 25)

Lower left: Spode China, about 1827. (p. 8)

Lower right: Oriental Embroidery (p. 8)





HALE, "Robert Smith and his wife Margaret"

(p. 22)

Winnipeggers who collected in the early days preferred English paintings. Thus we find quite a number in this gallery, all from local sources. A portrait of Rev. Richard Gilpin was attributed to Sir Godfried Kneller but probably is from a follower of Hogarth; Richard Wilson (1713-1782) is represented by "The Cock Tavern at Cheam" and one of the late 18th century painters by the portrait of a lady." "The Great Bull" is a typical and amazing work of the animal painter, James Ward (1769-1859) (page 18). In all probability, "The Sailor's Farewell" is a genuine George Morland (1763-1804). "Moonlight Over Norwich," originally attributed to Old Crome, is most probably by his son, John Berney Crome (1794-1842) who painted in the style of his father. A little "Country Scene" is signed G. Vincent (1796-1836).

Recent times are represented by two water colours and an oil by John Nash (born 1893), and by the interesting picture "Moccas Chancel," a gouache and collage by John Piper (born 1903) (page 36), as well as by the colourful "Moorland Landscape with Sunset" by James Dickson Innes (1887-1914).

Early Canadian

It is obvious that every Canadian collection should have examples of early Canadian art. However, there is little available in Winnipeg, particularly because there was not much interest in the early days, and those people who were interested preferred to buy English paintings from such exhibitions as that of the Royal Academy. It is difficult to obtain good material of this period anywhere now. The earliest Canadian painting owned is from around the 1830s, a double portrait of a mother and child by an artist of English-



MORRICE, "Trinidad Landscape"

(p. 23)

speaking eastern Canada (page 19). The mother has a lively expression; the child is rather stiff. One might surmise that the picture, probably commissioned, was painted after a photograph of the deceased child, and that only the mother sat for the painting, her portrait being painted in a more accomplished manner, accounting for the lack of unity in the composition.

Two portraits by an unknown eastern painter of the 1840s, probably depict William Craib and his first wife Jean, formerly Brown, who died on a sea voyage. The portraits of Robert Smith and his wife Margaret, born Cuthbertson, the latter allegedly a medical doctor and both from Kingston, Ontario, are signed "William Hale" and dated 1842 (page 21). These form a valuable addition to the scarce knowledge of early Canadian painting.

Two landscapes are evidently by Robert C. Todd, who worked between 1834 and 1865, and whose picture of the "Montmorency Falls" at the National Gallery is signed and dated 1845. One of our pictures is just another variation of the one belonging to the National Gallery, while the second one depicts the same subject in the summer. William Raphael's "Irish Immigrant" (page 20), painted about 1879, displays the good pictorial background of this German-born Montreal artist. F. A. Verner (1836-1928) was born in Ontario, studied in London, and even fought in Italy under Garibaldi before he came back to this country. It was on one of his tours to the West (1873) that he painted the

"Indian Camp—Sunset," an impressive prairie scene. Homer Watson (1855-1936) is considered another of the Canadian classic landscape painters. "Near the Close of a Stormy Day" shows his sense of dignity and a strong affinity for the Barbizon School.

Much more alive is the work of George Agnew Reid (1860-1947), a man who travelled widely in the States and in Europe. He taught at the Ontario College of Art, and eventually became principal. "The Story" (1890) (page 20), depicting a group of five boys in a hayloft, is a large narrative painting executed with painstaking naturalistic accuracy, and it is reported that it was, for many years, the most popular picture in the Winnipeg Art Gallery. "A Very Dark Day," painted only a year later by the same artist, is much freer in technique, less academic, and almost impressionistic in its representation of the foggy atmosphere of a late autumn day.

The Canadian Classics

One of the first Canadian painters to establish an international reputation was James Wilson Morrice (1865-1924), born in Montreal, who, to many, is the most exceptional Canadian artist. He studied and worked in Paris most of his life and travelled widely in Europe, the Mediterranean area, and even in the West Indies. He knew Sickert and Prendergast, and worked with Matisse and Marquet. This certainly influenced his very delicate colour com-



EMILY CARR,
"Tree Movement" (p. 24)



LISMER, "Sombre Isle of Pic, Lake Superior"

(p. 25)

position, a rather personal combination of Impressionism and Post-Impressionism. The gallery owns "Trinidad Landscape" (page 22), its iridescent greenish, greyish harmonies are a fine example of his work. A little sketch for it is in the Pillow collection in Montreal.

Maurice Cullen (1866-1934), born in Newfoundland, is less transparent and light in his colour scheme. He also studied in Paris and was for some time associated with Morrice. "March Evening on the Cache River" is typically impressionistic, having a very delicate atmosphere depicting the mood of the winter.

Completely different is Emily Carr (1871-1945), the Canadian expressionist who was one of the strongest personalities in recent Canadian art. "Tree Movement" (page 23), a gouache, like many landscapes of hers, is built up on the grandiose rhythm of floating lines in airy space; while the oil "Cove" shows the same floating quality projected on the flat surface of a canvas.

However, the people who did most to establish the reputation of Canadian painters were the members of the famous "Group of Seven." They became associated rather loosely in 1910, mainly for the purpose of sketching in northern Ontario and working together. They had one great thing in common—an enthusiasm for this country, newly explored in many respects. To them it was a fascinating land with its harsh forms of rocks, hills, forests, beaches and lakes, with the change of the seasons, with the silhouettes of pine trees, the

fresh greenish-yellow vegetation, and the wonderfully invigorating wind in the mountains.

They first exhibited as a group in 1920, the original members being: J. E. H. MacDonald, A. Y. Jackson, Arthur Lismer, Frederick H. Varley, Lawren Harris, Franklin Carmichael, and Frank H. Johnston. The latter was director of the Winnipeg Art School from 1921 until 1924. Lismer and Varley were not even originally Canadian. They had just come from England. The "Group of Seven" before they dissolved, were joined by three other painters, namely A. J. Casson in 1936, Edwin H. Holgate in 1932, and FitzGerald in 1932.

The Gallery is fortunate enough to have at least all of the original "Group of Seven" represented. There is the oil sketch "Hill Top" by J. E. H. MacDonald (1873-1932). There are three Varleys—"Near Picton, Ontario," a lake scene in the fall of his typical delicate colour scheme of purple mixed with pink, a water colour "Woodlands" (page 38), sombre and moody in its mixed technique, and a greenish charcoal drawing "Doone Country; Ontario." From A. Y. Jackson (born 1882) there is a sketch "House at Cap aux Oies," an oil "Plateau Baie, St. Paul, Quebec," a winter scene of rolling landscape with a few houses in the background in harmonious ochre and purple and "September Snow, Alberta" (page 20), somewhat fresher and painted with broader brush in a rather strange harmony of yellow, green and white. The large oil "Sombre Isle of Pic, Lake Superior" (page 24) by A. Lismer (born 1885) is one of his typical



HARRIS, "Cloud over Lake Superior"

(p. 26)

floating scenes of rocks and cliffs covered with autumn colours, a monumental representation of a Lake Superior landscape. Lawren Harris, from the very beginning, had the strongest inclination toward abstracted geometric composition. His little mountain sketches "Lake McArthur—Rocky Mountains" and "Mountain Sketch," as well as the picture "Agawa River, Algoma," in its fresh green and yellow colours, exhibit an almost decorative pattern. The large "Cloud, Lake Superior" (page 25) with its rounded rocks, the expansive lake and the strong triangular shaped cloud, is highly impressive as well as rather depressing in mood. However, Frank Johnston's "Lake of the Woods," with its spring green, the shoreline with distant smokestacks, and the dominating white cloud, is an equally impressive picture but in a completely different mood—that of a warm summer day. From Franklin Carmichael (1890-1945) the Gallery has a water colour "Jackpine," showing the rather personally accentuated rhythm of this artist's work. In spite of having in common the source of their art or the beginning of their careers, each of these artists finally developed his own personal style which he kept for the following decades. Only Lawren Harris changed in recent years to abstract art.

One of the most significant and outspoken Canadian painters was David Milne (1882-1953). Born in Ontario, he spent quite some time in the States but returned to Canada for good in 1928. Although of the same age as most



MILNE, "Woman in Blue, Sketching"

(p. 27)



MILNE, "Rocks in Spring"

(p. 28)

of the "Group of Seven" painters his concept is quite different. He is no longer concerned about the character of Canadian or American landscape. The object itself seems minor, just a supporting skeleton. What really matters are the formal artistic values: colour, rhythm and pattern.

Not given too much attention by the public, he finally managed to find some sponsors so that he could create independently, at least in the second part of his artistic career. He was one of the very few Canadians to exhibit at the famous Armory Show in New York in 1913, the first major exhibition of modern art in the U.S.A., most influential on both the public and the artists.

Derivation from Art Nouveau and also from the Fauves, the Nabis and Munch, is quite obvious in his earlier canvases which are particularly intriguing, and Winnipeg is fortunate in having recently acquired six of them. Remarkable is the tremendous vitality, and the manner in which he divides the space into patterns, as in "Green Trees and Joe Lee's House" and in "White Trees in a Green Valley." In others such as "Interior with Paintings" and "Bare Trees in Snow," he fills the shaky forms with brush strokes and colours, which look rather odd at first glance. This is true to an even greater degree in "Woman in Blue, Sketching" (page 26) and "The Boulder." However, one will soon feel that there is vigor, harmonic order, organic growth and almost a cosmic power behind these strongly directed forms.

In the twenties he seems to change from floating shapes to somewhat linear patterns as in the painting "Rocks in Spring" (page 27) or as in the water colour "Clearing on the Hill" (page 28) which are no less dynamic than the previous works. In "The Pond" (page 38), from the early thirties, he cuts out an odd irregular shape from an almost completely black background interrupted only by a few breaks, above which is a very narrow strip of sky (he liked such high horizons). A strong and unique mood of sadness is created.

The later pictures, painted with a vigorous brush stroke and highly transparent water colours as in "High Island," "Blizzard No. 1," "Bear Camp in Winter" and "Blue Bay," show forms even more dissolved. They are perhaps less energetic but more spiritualized, evoking almost impressionistic looking visions. Still they are not impressionistic, but highly imaginative, creating the feeling rather of visual experience than the excitement of reality.

L. L. Fitzgerald

If any Canadian artist deserves special attention at the Winnipeg Art Gallery, it is L. L. FitzGerald, who was Manitoba born, spent nearly all of his life in Winnipeg, and was principal of the Winnipeg School of Art from 1929 to 1949. During this time he influenced and made a deep impression on several



MILNE, "Clearing on the Hill"

(p. 28)



FITZGERALD, "Garages in Winter"

(p. 30)

generations of art students who are still working as artists and teachers. In 1958 the National Gallery of Canada and the Winnipeg Art Gallery arranged a memorial exhibition which toured the major art galleries of Canada and established him as a sincere artist with a steadily growing reputation.

FitzGerald was the last painter to join the "Group of Seven" when it was expanded in 1932. Early influenced by Pointillism, he particularly admired Seurat's "Grande Jatte" which he saw in Chicago. However, another and probably more important master for his development was nature itself. He is often identified as a painter of the prairie, and probably no one else knew better than he how to depict clear sky, brilliant light, clouds, horizon, the feeling of the rhythm of the plains, the continuous repetition of haystacks, a few houses or grain elevators.

In the twenties and thirties he painted and drew a few very fine and delicate prairiescapes. However the clouds and the strange rhythm of the landscape in his pictures soon seem to be less the expression of mere materialistic motives than the pretext to exercise pure artistic values. Thus he increasingly developed very peculiar techniques of applying different media—oil, water colour, chalk, coloured crayon, pen and pencil.

In the later thirties and forties his oils, the landscapes and still lifes of apples, bottles and other simple objects, are built up painstakingly of innumerable little parts, like the scales of a fish, applied and manipulated with a palette knife or with other tools (see front cover). The water colours too, are delicately built up of little dots placed close together or dispersed on the white



background, producing a scintillating and pleasant vibrancy (page 29). The lines of coloured crayon or chalk also cover the ground like a spider's web, with varying intenseness and looseness, still respecting the object, suggesting light, space and even more, an imaginative life. The same is true of the strong pattern of black chalk, the little dots of Indian ink (page 32), the brownish sepia, or the looser and gentler lines of hard or soft pencil. It is obvious that such techniques must lead towards the abstraction which he quite clearly and outspokenly favoured in the last ten years of his life.

Whatever he painted, be it representational or abstract, seemed to lose its significance and become a meaningful entity, which could be thought of as a symbolic composition of cosmic phenomena and forces. That is why his most intriguing works are perhaps those drawings and water colours which range somewhere between the representational and the abstract. At first glance, it appears that they do not represent any tangible reality; but a more careful examination reveals apples, a body, the lines of a landscape, clouds or even light and space (pages 30, 31). But they are no longer light in the naturalistic sense, nor apples, cloud or landscape; rather, the essence of cosmic forces is creating and invigorating these forms and shapes. Strangely enough one

gets the feeling that these shapes, the driving forces of these motifs might perhaps have been inspired and translated from unconscious or subconscious impressions to which he has been exposed. His native Manitoba offers, for example, similar phenomena with its long winters, the slowly falling or wind blown snow in its many consistencies transforming its immaterial qualities in an almost colourless landscape, or forming ever changing drifts and patterns.

The Winnipeg Art Gallery today has the richest and finest collection of FitzGerald's works. Oils from different periods—"Summer Afternoon, the Prairie," and the sketch "Assiniboine River," are good examples of his early pointillistic style (1921); "Broken Tree in Landscape" (1931) dates from the period in which he tried to find strange and strong rhythm in the western landscape; the simple but highly skillful still lifes "Jar," and "Two Apples" (see front cover and page 38) (1938 and 1940), and the still life of "Geranium and Bottle" (1949), are best examples to illustrate his manner of building up composition in innumerable scale-like dots previously mentioned.

Still richer is the collection of water colours, coloured chalks, pencil and pen drawings, at the Winnipeg Art Gallery, showing the variety and the inventiveness of his style.

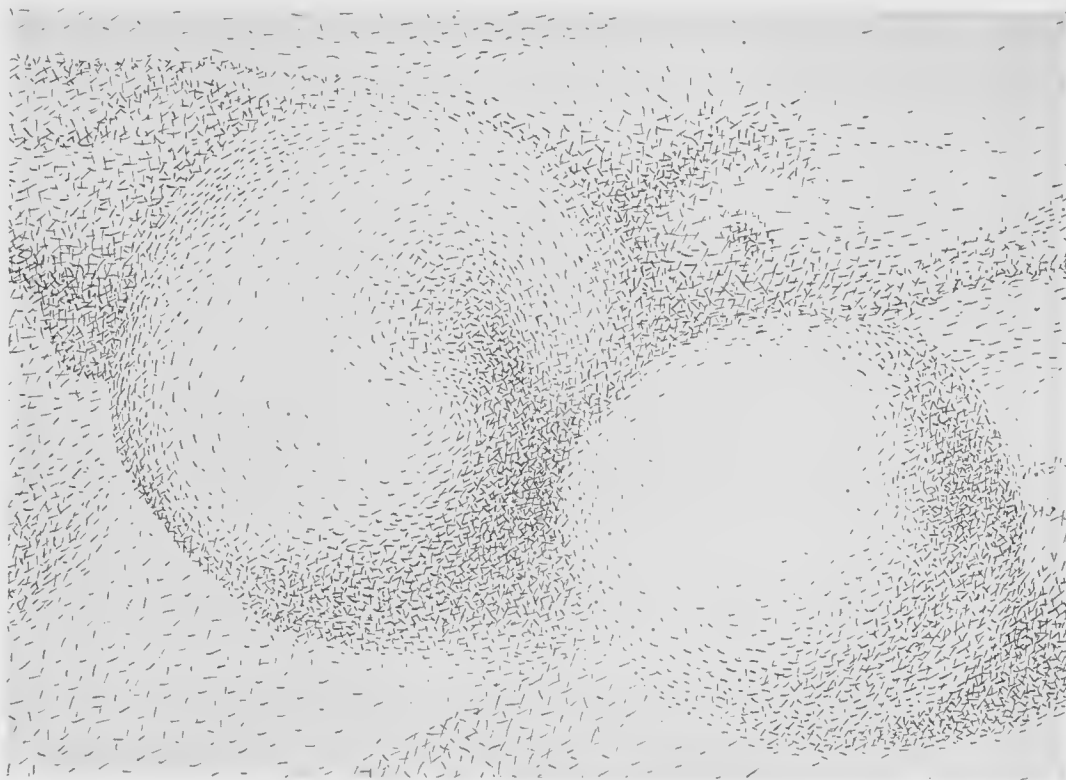
Contemporary Canadian

Naturally, what intrigues many people most is contemporary Canadian painting, of which the Gallery owns quite a few examples. Considering the local painters first, there is a very lively young group who have graduated from



FITZGERALD, "Abstract, Water Colour"

(p. 30)



FITZGERALD, "Four Apples on Tablecloth," detail

(p. 30)

the University of Manitoba School of Art within the last decade. Several of them have already established a reputation. No one can deny that the Winnipeg Show has been most beneficial to this young group, as they have all won awards and have had their work frequently introduced to the public.

One of these artists, who has enjoyed considerable success, is Kelly Clark, both painter and folk-singer, who has for some time now been travelling and studying in Europe. His composition "Plants" is of highly fantastic forms in blue and green, while "Still Life" is an ingratiating composition in orange, red and grey tones.

Ivan Eyre in his "Woman in Interior" works in a similar, semi-abstract style, dissolving the subject, but perhaps in a more sophisticated way. The objects are more divided than combined and with very sensitive effects, not unlike a modern Bonnard. Recently his work has shown strong influences of German expressionism.

Quite vigorous are the works of John Hatcher. His broad, fresh brush strokes have a vitality as is illustrated in "Selkirk Regatta."

Rather different from these people is another group who have one thing in common, namely, a completely non-objective approach. Their creations seem to be built up from great imagination and fantasy, sometimes recalling organic phenomena and structure. These three, namely Tony Tascona, Bruce

Head and Frank Mikuska, have developed their own interesting technique, the results of which they call "Ink Graphics." The character of their work in this medium is quite similar; still one is aware of a certain individuality. Tascona is seemingly the least restrained, and certain of his works show very strong organic feelings. The Gallery owns his ink graphic, "Passing Before the Horizon," and "Green Still Life," an oil which is perhaps gentler and more unified than most of his other works. Head, who has proven in his mural at the Manitoba Teachers College that he can master even the greatest dimensions, is both fantastic and structural in his ink graphic "Landmark" (page 37). Mikuska's graphics show an individual sensitivity and tasteful delicacy.

In close touch with the younger generation as a teacher at the Art School is George Swinton, a native of Austria, who is prolific as a writer and lecturer, versatile and stimulating in many respects. In his "Birth of a Prairie River" with its outburst of red—perhaps inspired by a prairie sunset—he dares to interpret an absolutely common phenomenon as a symbol of a most violent eruption in nature. A similar vitality is obvious in his watercolour "Arctic Spring" (page 33).

Jim Willer, English born, has had his greatest success so far with his "Dead Fir," its pure colours spread over the canvas like the scattered stones of a mosaic. Jack Markell in recent years has leaned more towards abstract painting. Whether objective or non-representational, his work is delicate and shows fine enamel-like qualities.

Two artists who lived in Winnipeg for some years and whose works are represented in the collection are William Ashby McCloy, director of the School of Art from 1950-1954 and painter of the once controversial "And Peter Followed Afar," and Wilhelm Kaufmann, from Austria, whose "Dirt Road on Prairie" shows a keen appreciation of the character of the country.



SWINTON, "Arctic Spring"

(p. 33)

A few non-professionals should be mentioned as the Gallery acquired their works fully conscious of the role which semi-professionals, amateurs, and primitives have played in this part of the world. There is Barbara Schlingerman's "Back Yard," which has simplicity and charm. University professor George Russell in his picture reveals himself as a true primitive. As geologist he spends his summers in the north, and his "Death in the Arctic" is touching because of the uninhibited and immediate description of the cruelty of nature and life. Jessie Parker's "Grey Hills" shows temperament and delicacy.

Besides these, the Gallery is happy to possess a good number of works by some of the leading artists from east and west who together give a good insight into present day Canadian art. Beginning with those artists from the east, there is Prudence Heward (1896-1947), still traditional with an excellent and lively portrait, the "Farmer's Daughter"; Alfred Casson, born 1898, with "The Old Houses, Magnetawan"; Belgian born Henri Masson (1907) with colourful "Winter Scene, Villagoise" and "Picnic." Charles Comfort, who was born in 1900 and who spent a good deal of his life in Winnipeg, is represented with the oil "Aura Lea" and the accomplished water colour "Transfiguration"; by Goodridge Roberts (born 1904 in the Barbados Islands), the prolific and always pleasant painter, we have "Still Life" and "Oatfield"; by Philip Surrey (born 1910 in Calgary), well known for his striking socially realistic style, "Plaza



URQUHART, "Eternal Spring"

(p. 35)



TOWN, "A Wall for Hammurabi"

(p. 35)

Café." Jacques de Tonnancour, who works in the tradition of the Group of Seven in the sense that he has developed his own style in interpreting typical Canadian landscapes, is represented in our collection by "Landscape, 58." A recent acquisition is "Construction 61" (page 36), an impressive and moody, perhaps even pessimistic abstraction by Robert Varvarande (born 1922 in Lyon, France). Harold Town (born 1924), the widely discussed and hailed painter, intrigues us with "A Wall for Hammurabi" (page 35) which is executed on masonite, engraved, scratched, partly gouged and partly collage (paper and other materials glued to the surface), altogether resulting in a rich textural composition and striking pattern. Tony Urquhart (born 1934), one of the most successful artists in the different Winnipeg Shows, has both "Eternal Spring" (page 34) and the grotesque and obscure "Nocturnal Still Life" in the Gallery.

Representing the West is Maxwell Bates (born 1906) with "October Farm"; Jack Shadbolt (born 1909 in England) with "Still Life in Black, White and Gold"; John Korner (born 1913 in Czechoslovakia) with "Bay at Equinox No. 2" and his rectangularly divided composition "Western Inlet" (page 36) with its segmented shapes and fresh colours; Gordon Smith (born 1919 in England) with an abstract in simple grey shapes called "Painting"; Bruno



Left column:

Top: KORNER, "Western Inlet" (p. 35)

Second: VARVARANDE, "Construction /61" (p. 35)

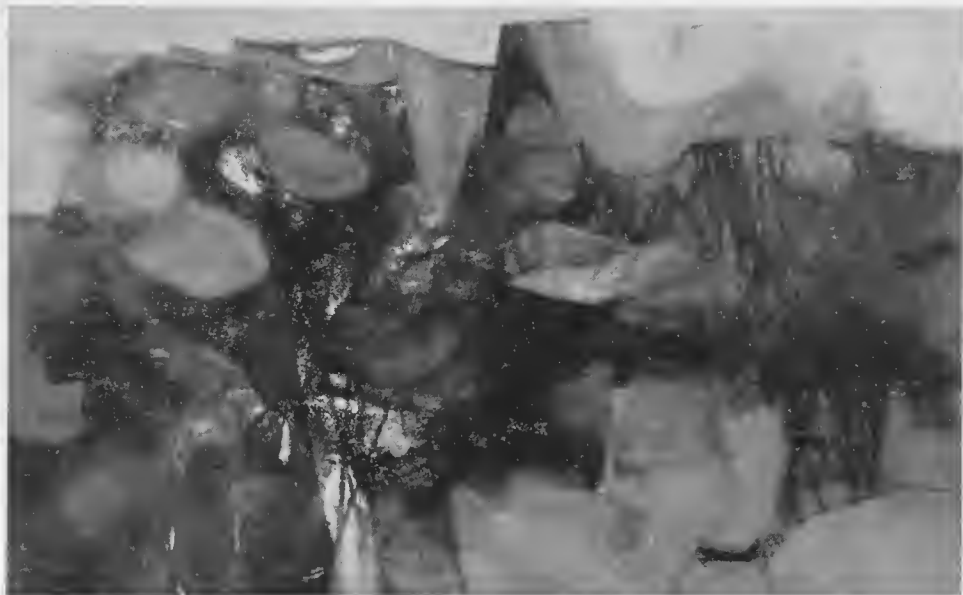
Third: ASPELL, "Woodwinds" (p. 37)

Bottom: PIPER, "Moccas Chancel" (p. 21)

Top right: JARVIS, "Night Forms" (p. 37)

Bottom right: VLAMINCK, "Flower Still Life" (p. 9)





HEAD, "Landmark"

(p. 33)

Bobak (born 1923) with the rather sophisticated "Willow Herb in a Regency Town" in an aggressive pink; Don Jarvis (born 1923) a master of magical lights with "Night Forms /58" (page 36); and finally Peter Aspell (born 1918) with a whimsical abstract called "Woodwinds" (page 36).

Graphics

Formerly there was no serious attempt to collect graphic arts systematically; however some works of most diverse character were gathered from various sources. Thus we find groups of drawings by the English artists Sawrey Gilpin, James Gillray, Thomas Stothard, R. P. Bonnington, Edward Duncan, E. W. Cooke, Sir Joseph Noel Paton and C. M. Manley. A charming chalk drawing is "Ideal Landscape" (page 38) by the French artist Jean Pillement (1728-1808). Water colours include works by Peter de Wint, Charles John Collings, William Lee Hankey, Sir William Russell Flint, and R. Purves Flint. A set of Daumier lithographs should also be mentioned. Of local importance are works by Robert Fulton Logan (1889-1959), a Manitoba-born artist who acquired a reputation in Massachusetts; by Walter Joseph Phillips (born 1884 in England and resident in Winnipeg from 1913 to 1940) whose coloured woodcuts were very popular; and by Eric Bergman (born in Dresden, Germany, in 1893 and resident in Winnipeg from 1914 until his death in 1959), of whose wood engravings the Gallery is fortunate to have a complete set (see inside front cover).

Other contemporary Canadians represented by graphics are: Edwin Holgate (born 1892), B. C. Binning (born 1919) (page 38), John Snow (born 1911), Alistair Bell (born 1913), Reta Cowley, Jack Nichols (born 1921), Takao Tanabe (born 1926). Among the non-Canadians—etchings from the famous Miserere series of the French artist Georges Rouault (1871-1958) should be mentioned as well as a drawing by Ossip Zadkine (born 1890) of "The Poet."



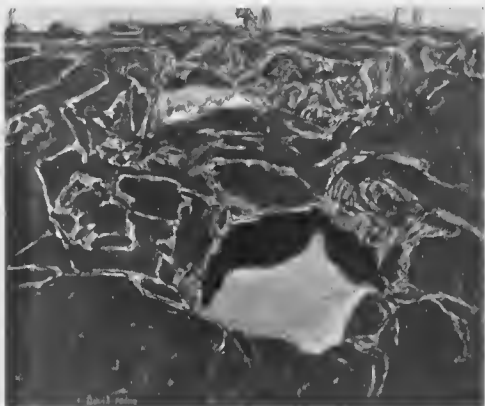
PILLEMENT, chalk drawing detail (p. 37)

Below right: VARLEY, "Woodlands" (p. 25)



BINNING, pen drawing detail (p. 37)

Below left: MILNE, "The Pool" (p. 28)



Sculpture

Sculpture has not been very popular in Canada until recently. Ten years ago one would have found little of international reputation in a Winnipeg home or at the Gallery. The situation has since changed. Several great retrospectives of the most important sculptors of our time—Henry Moore in 1956, Zadkine in 1957, Lipchitz in 1959 and Archipenko in 1962, have made sculpture popular with the public. Winnipeg today is the home of one of the finest private collections of sculpture in Canada, part of it being displayed in a garden under wonderful old trees.

The Gallery too is happy to possess a few fine examples of the work of internationally renowned artists. There is Henry Moore's "Reclining Figure"



RICHARDS, "Tree of Life" (p. 41)

(page 43), a bronze which was not favourably accepted by the public when it was first acquired. There have never been so many protesting letters to the editor of one of our newspapers. The coarseness, the abruptness, the cavities in the figure were not at all appealing to the public taste, and completely opposite to the realistic, over-life-sized plaster figure of "Linda" by the Canadian artist Lynn Wood (born 1903), and the "Indian Women" by Suzor-Coté (1869-1937), which were for years the only sculptural representations in the Gallery. The Henry Moore very soon became known as "the man overrun by a cement truck." However, its harshness and aggressiveness challenged the people to discussion; criticism finally led to insight into its character, and eventually it was accepted and understood. Indeed, it is one of these hardy creatures, like a knotty branch of a tree fallen to the earth, which had grown in the greatest adversity of wind and weather, grown and twisted itself into this rigid, at first ugly looking form which is, however, organic and expressive. Perhaps it is a very good symbol of man today. It culminates in a shy, almost animal-like face with a watchful eye, yet sovereign and distinguished attitude. The surface of the rough bronze with its greenish patina adds to its elemental qualities.



KAHANE, painted wood sculpture "Rain"

(p. 43)



ARCHIPENKO "The Boxers"

(p. 41)

Completely different is the concept of Jacob Epstein's "Diedre" (page 42), in which the realistic expression of a vital and lively girl is made obvious through an exaggerated application and highly emotional modelling of the clay, which is finally cast in bronze, again with a greenish patina.

Alexander Archipenko's "Boxers" (page 41), a bronze in dark bluish patina, was executed in 1914, one of his most decisive years when he first won international recognition. Just a few years before, he had come to Paris, learned the great art of the ancient civilizations and then occupied himself with Cubism. The "Boxers" is built up from cubistic forms, showing great simplification, clarity, strength, and expressiveness. It is a landmark in the development of modern sculpture.

Besides these few works of internationally recognized artists, Canadian sculpture is represented quite well in the Gallery. Firstly there is Cecil Richards, English born, who is teaching at the University of Manitoba School of Art. The marble "Idyll" revives the classical theme of Faun and Nymph. He is even more ambitious in "Tree of Life" (page 39), a symbolic couple enclosed in an oval suggestive of a hole in a tree trunk. The gently modelled



Above: EPSTEIN, "Diedre" (p. 41)



Top right: BRAITSTEIN, "Angry Bird" (p. 43)

Centre: GREEK, 4th CENTURY B.C.,
"Head" (p. 9)



Below: ESKIMO CARVING,
"Mother and Child"



ESKIMO
CARVING,
"Two Men
Wrestling"



MOORE, "Reclining Figure"

(p. 39)

figures, expressive in their flowing form and sensuality, are enlivened by the wonderfully warm, illusive quality of the bronze. The terra cotta "Standing" by another Winnipeg artist, Ukrainian born Leo Mol, is a small work, delicately modelled, having warmth and grace.

Anne Kahane from Montreal is represented twice in the Gallery. Her preferred material is wood. The group "Rain" (page 40) consists of three figures accentuated and markedly carved within the wooden block. The rather whimsical group "Follow the Leader," unpainted and carved in hardwood, seems, at first glance, decisive and energetic, but upon closer observation, through the subtle gestures and peculiar wavering rhythm, it becomes doubtful if these followers stand firmly behind their leader.

John Ivor Smith (born 1927) from Montreal is also represented by two works. The "Torso" of a pregnant woman is carved in flowing lines in wood, cleverly using the structural pattern of the material. The "Smiling Head," cast in stone, is the witty interpretation of the head of a fat, good-natured, yet shy and sensual fellow.

Marcel Braitstein, a third artist from Montreal, uses welded steel for his "Angry Bird" (page 42). This over-dimensional creature most effectively expresses the worrisome restlessness and excitement of a poor pursued bird.

Hans Schlee, in contrast to these, has built up his well balanced "Family Group" with almost cubistic forms. This work is pleasant in its clarity and shows that the influence of Archipenko and the Cubists of 1914 still bears fruit in our own day.

Eskimo Art

It is only self explanatory that Winnipeg, for a long time directly connected with the Arctic and Canadian home town of the Hudson's Bay Company, should house a good collection of Eskimo art.

However, it was not until relatively recently that the Gallery began to collect an art which became almost immediately popular when it was first introduced a little more than ten years ago. It should be understood that what we call Eskimo art today (this means Eskimo sculpture) derives from a mutual effort of the Canadian Handicrafts Guild, Hudson's Bay Company and the Department of Northern Affairs, which since 1949 have "sent representatives to encourage and preserve Eskimo Art." More exactly, it was one man, the



ESKIMO SCULPTOR, "Man with Dog"

painter James A. Houston, who had discovered the great artistic talent of these people on a trip to the Arctic in 1948 and had suggested that this capacity be used for the improvement of their economic situation. Besides, carving provides a most useful occupation during the long winter nights.

This does not mean that the Eskimo has not carved before. Quite a few ethnological museums show artifacts which have been collected by different expeditions, brought back by fur traders, or dug out of the ground or the ice. These early figures, which can be traced as far back as about 500 A.D., were rather small (not more than one to two inches long) and made of walrus tusk. Others, larger in size, were carved in reindeer antlers; from more recent centuries we have also figures of driftwood and some of soapstone. Naturally one has to distinguish between the different origins of Eskimo art—that from Greenland, from Alaska, and from the northeast Canadian territory—which varies accordingly. However, we will consider only the Eskimo of the Canadian northeast. The majority of today's Eskimo carvings—the ones we are talking about—are made of soapstone (serpentine or steatite) and are of considerably larger size, human figures averaging from six to ten inches and even much larger. There is also a small percentage of pieces in ivory or bone. Small in size, very seldom are they as diminutive as the old ones.

Although some of the early samples (little men, seals, ducks, whales, walrus and bears) seem very close to the forms used today, one must not necessarily believe that there was an uninterrupted tradition when carving was revived. However, it is possible that the renewal of interest stirred a long hidden and neglected talent. There is another fact—when the Eskimos started to carve in recent times they used tools which belonged to a much earlier civilization—stone axes, stone edged adzes, etc.

However, the tremendous encouragement brought not only inspiration but also naturally resulted in a certain commercialization. According to Houston and others, carving was taken up not only by gifted individuals but by whole villages of Eskimos. All male inhabitants carved.

If the Eskimo originally used to carve single figures he dared to progress to groups of two or even more, like mother and child, a man struggling with a bear and so on. The preferable subjects are hunting, fishing and other activities of the ordinary life of an Eskimo. He groups the human together with animals, a bear, a seal, dog, and so on. The originally stiff looking figures show more liveliness. The carver has a fine intuition in watching the movements of people without becoming naturalistic.

Many figures nowadays are far from being primitive although some of the best and most impressive ones still show the massive, blocky quality with strong and very outspoken lines and forms. However, in recent years a naturalistic trend has developed more and more, sometimes becoming almost conventional but in its best samples with a fine feeling for the surface, for feathers, hair or even the design of clothing.

Many of the subjects reflect their daily life with all its characteristics and peculiarities; tools, weapons for hunting and fishing, lamps, heaters, are interesting from the ethnological point of view. They also give us an insight into Eskimo myth represented in figures and groups which we are not yet always able to decipher, like the "Man Riding a Narwhale" in our collection, or the recently acquired, rather sophisticated "Man Hidden in a Bear's Mask" carrying a bag which ends on one side as a human head and on the other as a seal.

The Gallery's small accumulation of Eskimo art was suddenly raised to a choice selection in 1961 with the acquisition of George Swinton's collection. For almost ten years Swinton had as a hobby successfully searched for Eskimo art. He went to the Arctic in the summer of 1957 to study Eskimo life at the very source and to acquire more pieces for his collection. With the addition of the Swinton material and other acquisitions made since, the Winnipeg Art Gallery's collection of Eskimo sculpture today probably represents one of the most interesting accumulations of such material from the artistic point of view (pages 44-47).

When, after a first enthusiasm over Eskimo art, many sensitive people were disappointed, a cooler and more reasonable approach has now developed, realizing that the best of these works is still extremely interesting and skillful. In art, as everywhere in life, one has to discriminate and select. It certainly belongs to some of the best production in folk art created in more recent times. This means art of the non-academic, not professionally trained people who are,

ESKIMO SCULPTOR, "Two Men Hunting Seal"



however, full of naive judgment, fine observation, derived from the simple way of life of the unspoiled and unsophisticated individual.

Eskimo art today marks a very interesting experiment in the display of artistic abilities of undeveloped people who only very recently were brought into contact with our modern civilization. It is the encounter between two completely different and distant levels of civilization which develops before our eyes almost like an experiment in a laboratory which shows very interesting blossoms.

For economical reasons the ones who are responsible for Eskimo welfare are trying to find new outlets for these people and to find new techniques wherein their natural ability may be used and developed. One of these is Eskimo graphics.

The samples in our collection come from Cape Dorset, a little island on the southwest of Baffin Island in the Northwest Territories of Canada. There are prints from stone cuts, either incised ("Tattooed Faces") or the design cut out in low relief as in woodcut technique ("The Enchanted Owl," "Caribou Hunt," the latter in black and one colour). The material, found along the coast of Baffin Island, is the same as is used in carving, which is split and one plane flattened and polished.



ESKIMO
SCULPTOR
"Bird"



ESKIMO SCULPTOR "Mother and Child"

Another technique is sealskin stencilling. The design is transferred to a piece of sealskin, cut out, and then when placed on a piece of paper the colour is brushed in the opening ("Hare Spirits" in black and two colours, see inside back cover). The incised ones show a genuine technique which has been used by Eskimos although not in printing but in carving, as do the sealskin stencils which were used as an appliqué technique on garments. The stone cuts in low relief were introduced to the Eskimo only by Houston. However, all of their works, whether they are derived from their myths or not, are used to express humour as well as imagination and fantasy applied to their very world.



CHAGALL, "Flowers, Still Life with Lovers"

One of the great painter-poets of all time, Chagall, inspired by folklore of his native Russia, his Jewish heritage, and especially by his unlimited fantasy, produces in this picture, in gouache, a dream world of flowers, with lovers and a bird's head—all symbols. The breathing scent of plants and blossoms is evoked in the glowing and mysterious light of a completely unreal world—the sincere creation of a man who is deeply religious, an eternal lover, with the everlasting innocence of a child.



ESKIMO PRINT, "Hare Spirits".

For further information the following catalogues of exhibitions at the Winnipeg Art Gallery are recommended: "L. L. FitzGerald, 1890-1956, a Memorial Exhibition" (with supplement for Winnipeg), 1958; "Winnipeg Collects," 1960; "H. Eric Bergman Memorial Exhibition," 1960; "The First Ten Years," 1961. The following publications may also be of assistance: "Canadian Eskimo Art," issued under the authority of the Minister of Northern Affairs and National Resources, Ottawa 1954; George Swinton, "Eskimo Carving Today" in "The Beaver" Spring issue 1958, p. 40 ff; Jorgen Meldgaard, "Eskimo Sculpture," London 1959; "Eskimo Graphic Art," issued under the authority of the West Baffin Eskimo Co-operative, 1959 and 1960; D. W. Buchanan, "Canadian Painters," Oxford and London, 1945; "The National Gallery of Canada, Catalogue, Paintings and Sculpture" Vol. III; "Canadian School" by R. H. Hubbard, Ottawa 1960.

WHY AN ART GALLERY?

The art gallery is not just a place for a few peculiar people to spend their time idly. An art gallery is a necessity and fulfills a most useful function in any civilization. It serves the aesthetic need. Here, many professions get their training and experience, not only artists and collectors but countless interior designers, draftsmen, architects, people in the printing field and textile business, jewellers, furniture makers, many people in the fashion field, writers, journalists, actors, dancers, producers of ceramics and glass, metal workers, florists, gardeners, photographers, countless people in the theatre and film business, to say nothing of all the students and art lovers. Last, but not least, art is the main influential educator of our taste; taste which is needed in one way or another by each of us—to dress, to dwell, to shop and to know how to behave and to react in many situations.

The arts stimulate and inspire. They are most influential in our emotional life, like music, books, etc. The arts have always been one of the great educators of man and the art gallery is the training place for art.

There would be no knowledge about many civilizations if there were not sculpture, pottery, jewellery shown in museums and art galleries.



La Jetée à Trouville by the French artist Raoul Dufy (1877-1953) was painted in 1933. Dufy was one of the artists who, in the first decade of our century, led Impressionism to a new, rather shocking and original style. These artists were called "Fauves" (wild animals) when they first started to paint with a disregard for conventional composition and a vitality of colour never seen before. With the passage of years, Dufy, like Matisse, Derain, Vlaminck and others, has become one of the classic painters of today.

His is no longer the observation of delicate light, or of the subtle changes of colour in the open air, tastefully rendered, which would have concerned Impressionists like Monet, Pissarro or Sisley. Apparently irregular spots of inharmonious looking colour— a harsh red, a common purple, a yellowish green—are spread over the canvas, not to depict in a naturalistic way, but to suggest by the vibrancy of the colour combinations, the gaiety of a holiday in the fresh sea breeze. The transparent blue, mixed in certain parts with an almost acrid green, suggests less the visual impression of air and water, as would have been done by the Impressionists, but more significantly binds the loosely scattered colours together as they ought to be in a picture. Besides, it suggests the breeze, the salty atmosphere and the freshness of wind.

The steamboat, because of its bright yellow chimney, moves towards us. (Yellow is a warm colour and advances, while blue, a cool colour, recedes or denotes distance.) It is just entering the pier mouth: the saucy little curved cloud of steam roars in our ear, emphasized by the vivid colour of the flag. A slightly slanting sailing boat seems to rock, while the lively shapes and lines of two other sailing boats and several figures scattered on the pier create the feeling of continuous yet illusive movement. A few birds, irregularly directed shapes, dart through the air confusing one's sense of orientation in this picture in which everything is moving, alive, full of freshness and gaiety, a symbol of an unrestrained life of enjoyment and delight.

